



Sociocultural And Linguistic Perspective Of John Fowles' Novels

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Abstract

It is needless to say that style or expression occupies significant and broad interest to interpret any literary form. The paper seeks to venture such depiction of stylistic features through linguistic perspectives in the selected fiction of John Fowles [JF], a twentieth century British author. The linguistic analysis of a literary text comprises of the intellectual representation of emotional elements which are influenced by the socio-cultural background. Society influences the norms of the characters and acts as a stimulating factor to the social behaviour. The novels of John Fowles revolve around a theme which is significant to the human society and human behaviour. Subsequently the author has used various socio-linguistic and socio-cultural elements which have language and context specific attestations. The paper presents the socio-cultural and linguistic perspective in the selected fiction of John Fowles which are The Magus [TM], The French Lieutenant's Woman [TFLW], The Ebony Tower [TET], and Daniel Martin [DM]. The present paper aims at identifying the various stylistic features used by this British author during his portrayal of characters in the web of socio-linguistic and socio-cultural settings prevailing during the period that he has opted.

Key words: Linguistic, John Fowles, stylistics, socio-cultural.

John Robert Fowles (1926-2005) [JF] is undoubtedly one of the greatest writers of the twentieth century who has contributed immensely to English literature through his literary works in the area of social fiction. All his novels revolve around a theme, which is significant to the human society and human behaviour. Subsequently, the author has used various socio-linguistic and socio-cultural elements, which have contextual and language and context





specific attestations. For the present paper the following novels namely, *The Magus*, *The French Lieutenant's Woman*, *The Ebony Tower* and *Daniel Martin* are selected. The present paper aims at identifying the various stylistic features used by this British author during his portrayal of characters in the web of socio-linguistic and socio-cultural settings prevailing during the period that he has opted. Stylistics as a branch of study intermingles and interpenetrates linguistics and literary studies and makes deep inroads into both the fields by bringing to light the linguistic characteristics of the literary analysis through minute observations of the language features. The linguistic components include phonetic, phonemic, morphemic, syntactic, lexical and graphological contexts. The literary or the textual components include the period in which the text is written, type of speech of the characters with regard to their culture, age, gender, social strata, qualification, experience etc. Hence stylistics interprets any literary form with regard to the function of the language, with reference to various social contexts, with regard to the mental status and experience of the author and it also includes other norms such as the choice of the word. It is not only with reference to the suitability in the sentence but also the suitability according to the social context. This means the character of the novel speaks the type of language/dialect and acts according to a particular socio-cultural context. The socio-cultural construction contributes to the linguistic turn in discourse. This paper depicts the linguistic behaviour of the characters with regard to their social class and social background. This paper presents the explanatory technique used by the author with reference to the behaviour of the interlocutors which brings pathos, sarcasm, humour and derogatory use. The change in the tone with regard to the context, intonation, use of realistic events, reference to history, art and science of the period in which the novel is presented, the positive and the negative feelings, hierarchical behaviour, intonation based on the context etc. are also discussed. All the above said characteristics are elaborated with suitable evidences.

Explanatory Technique Used By The Author With Reference To The Behaviour Of The Interlocutors:

JF in his works presents the life of the society in which he himself is the member and hence through his characters depicts the role of the influencing society and its current social norms. The extrinsic factors that are the settings and its environment form the stimulus to the





attitudes and the speech of the characters. Therefore the socio-cultural structure of the society is reflected in the works of JF. Hence several contextual factors intervene to transform the nature, function and quality of the language and this chapter portrays the social and cultural aspects of the society that have their role in the linguistic study of the language. The correlation between the context and the characters is clearly brought out through the language use of the characters. In this regard R.N.Srivastava and R.S.Gupta say, "Language is not merely instrumental; it is a powerful symbol of identity, a tool of cultural transformation and an important factor in social relationship in short, an all-embracing phenomenon of a man's social and personal existence." JF contemplates the varieties of human nature in his characters with the blend of pathos, sarcasm, humour, derogatory use etcetera. These are backed by their culture and the society hence figuring out the socio-psychological elements. JF by the use of his inimitable explanatory technique provides his readers an accurate perception of his characters.

Pathos is one of the characteristic features where the agony and the sufferings of the characters due to the personal relationships that are contributed by the society are discussed. The characters come to a tragic down fall of the state of nothingness. For instance in TFLW the agony of Ernestina as Charles abandons her is due to her behaviour that was purely Victorian and he, a Victorian gentleman becomes a daredevil in his approach to Sarah. Ernestina is enfeebled by the news of broken engagement. In TM, Nicholas is enthralled towards Bourani that results in his betrayal to Alison which leads to her trauma and laments because of her true love for him. The narrator Nicholas says,

I slapped the side of her face. She began to **sob violently**, twisted sideways against the bed-end, fragments of words howled at me between gasps for air and tears.

'Leave me alone ... leave me alone... you shit ... you fucking selfish...'
Explosion of sobs, her shoulders racked. I stood and went to the window.

She began to **bang the bedrail with her fists**, as if she was beyond words.
[TM 276]



Sarcasm is the ironical part of the literary text. It is the activity of giving contradictory statement of what one means. It is also the way of revealing out the intensity of feelings in the form of statements, remarks or incidents due to the personal relationship or the happenings of the societal influence. In TM, Nicholas wishes to burst out his annoyance when he meets Julie/Lily's mother

'He is a very intelligent and charming man. They have been sleeping together for some time.'

'And you approve?'

'My approval is unasked for and unnecessary. Lily is of age.'

I grinned sourly at her, then looked out at the garden. 'Now I understand why you grow so many flowers.' She shifted her head, not understanding. I said, '**To cover the stink of sulphur.**' [TM 602]

JF employs **sarcasm in discourse** subsequently drawing the attention of the readers towards the controversial issues yet that cannot be stated directly by the characters because of their sociocultural affiliation. For instance in TFLW, Charles says to Ernestina when she wishes to know about his visit with her father

Your aunt has already extracted every detail of that **pleasant** evening from me.
[TFLW 12]

As they move in the Lyme Bay due the cold wind

Tina: We are not in London now

Charles: At the **North Pole**, if I'm not mistaken. [TFLW 12]

JF, in his fictions not only discloses sarcasm through the discourse of the characters but also through his narrator makes a mocking remark in the attitude to the characters such as Mrs. Poulteney and Charles in TFLW

Yet among her own class, a very limited circle, she was renowned for her charity. And if you had disputed that reputation, your opponents would have produced an incontrovertible piece of evidence: had not dear, kind Mrs

Poulteney taken in the French Lieutenant's Woman? I need hardly add that at the time the dear, kind lady knew only the other, more Grecian, nickname. [TFLW 26]

Regarding Charles the author sarcastically criticizes as

Charles called himself a Darwinist, and yet he had not really understood Darwin. But then, nor had Darwin himself. [TFLW 53]

Humour is the mental activity that apprehends and delights in the ludicrous and mirthful. Humour in the fiction of JF is incisively expressed through the characters in their conversation. JF brings out the humour in his fiction to bring out ease in the tragic situation. In TFLW the conversation of Charles to Ernestina when they are seriously discussing about their future and also the contradictory notion of Ernestina's father,

Charles: I was most **respectful**.

Ernestina: Which means you were most **hateful**. [TFLW 13]

Besides the conversation that eases the tensed situation, even the attitudes of the serious characters at the tensed situations depict humour. In DM, Jane after the death of her husband Anthony, has conversation with Nell, her twin sister

'We worry about you. All the time.' She nudged Andrew's leg.

'Don't we, Andrew?'

His eyes opened, but he spoke to the ceiling.

'Constant topic of conversation.' [DM 359]

In as much as it is already expressed, humour is also presented in the form of jokes in the narration especially in DM when Dan and Jane are on a trip to Egypt

Another of Sabry's jokes concerned Nasser's funeral cottage. A woman wails and wails until she is allowed to stand over the coffin and see the dead leader one last time. She stares down a long moment, then looks up with a beaming smile.

‘So he really is!’ [DM 525]

JF in his fiction makes **use of** a variety of **derogatory words**. These expressions reveal out the agitation and the conflict in the minds of the interlocutors based on different contexts. In TM, Nicholas is frustrated by the actions of Lily/Julie and when she reveals that her name is not Holmes,

‘I’ m usually called Rosie. But yes.’

‘**Balls**’. [TM 471]

In the above conversation Nicholas feels angry over her connivance and thus is embarrassed. In other terms, the character uses derogatory words as he is acquainted by its use such as the Henry Breasley in ‘The Ebony Tower’ whose language use is mainly derogatory. Some of the instances are

- ‘Balls. Spunk. Any spunk. Even Hitler’s spunk. Or nothing’. [TET 45]
- ‘Dozen-a-day man, don’t you know. Bone lazy. That’s what saved him. Fastidious my arse’. [TET 32]

BRINGING THE PRE-RAPHAELITE MOVEMENT: The Pre-Raphaelite Brotherhood which was the painter’s movement revolting against the eighteenth-century academicism was founded by Dante Gabriel Rossetti (1828-82). His sister Christina Rossetti (1830-94) was also an active member of this movement, which was very well prevailing in the Victorian period. JF in bringing and fictionalising Victorian period in his TFLW brings this movement in his text thus producing a postmodernist view of Victorian convention and the politics of the Victorian woman's representation. This lingering concept in author’s mind is reflected in the other novels when he represents his characters

‘She had, yes, I suppose a Botticelli beauty, long fair hair, grey–violet eyes. But that makes her sound too pale, too Pre–Raphaelite. [TM 115]

HISTORICAL ANGUISH: JF, a learned and judicious writer deftly brings history in his fiction revealing as if interpreted by his characters that in turn reflect his subtle perspective and anguish. JF, with a largeness of vision and flexibility of techniques gathers history and forms a source of debate to his interlocutors over their conventional past and relate it to the present.



History in DM is closely packed and concentrated throughout. The complicated problems in relation with the politics are fictionalised and apparently disclosed.

'I'm afraid I've come to regard TV and Fleet Street liberalism as the nastiest right-wing conspiracy yet.' [DM 216]

Another instance is

They soon got on to politics; Nasser, Sadat, the economic problems of Egypt, the 'grand folly' of the Aswan Dam, the dilemmas of Arabic socialism. [DM 522]

The characters with contemporary manners and fashions look back to the past and bring out their profundity and contemplate them in their discourse. In his fiction, JF brings out the real history though through the fictionalised characters and the subsequent influence is relatively discussed. Once such instance is the Oxford Movement.

Charles saw what stood behind the seductive appeal of the Oxford Movement – Roman Catholicism propriaterra. He declined to fritter his negative but comfortable English soul – one part irony to one part convention – on incense and papal fallibility. When he returned to London he fingered and skimmed his way through a dozen religious theories of the time, but emerged in the clear (voyant trop pour nier, et trop peu pour s'assurer) a healthy agnostic. [TFLW 20]

Similarly in DM,

I can illustrate it in a very different way, once more with my father's help. He had another minor theological interest (as with Dissent, based on disapproval, not sympathy) in the Oxford Movement of the 1830's; and I remember Keble and Newman and the other flirts with Rome received particularly black marks for that very singular, and very English, part of their heterodoxy, the theory of reserve: the necessity of hiding inner religious mysteries and feelings from the vulgar. To my father this showed the inherent jesuitry of Rome; but coming from a man with such a hatred of 'demonstration' and 'enthusiasm', who indeed in most daily matters was a perfect embodiment of the theory he so disliked, it





was not convincing. Misled by externals, he had simply failed to see how quintessentially English the Oxford Movement was. [DM 305]

Born during the period of combat of wars, JF brings the notion of Hitler through the conversation of Nicholas where conscious reveals his war experience.

'I suppose one could say that Hitler didn't betray his self'. [TM 132]

The pamphlets in Chonchis's Villa in view of what happened since 1920 also reveal the influence of Hitler.

Words had lost their power, either for good or for evil; still hung, like a mist, over the reality of action, distorting, misleading, castrating; but at least since Hitler and Hiroshima they were seen to be a mist, a flimsy superstructure. [TM 190]

With the revelation of history, the strong link of how the language interacts with society is depicted. With response to the different social functions the structure of the language changes.

REFERENCE TO SCIENCE: JF in bringing out the Victorian period in his TFLW also brings out the science and the discoveries of the day. Reference to Darwinism and its conception among the people is also brought out which is manifested in the discourse of Charles to Ernestina

Your father ventured the opinion that Mr. Darwin should be exhibited in a cage in the zoological gardens. In the monkey-house. I tried to explain some of the scientific arguments behind Darwinian position. I was unsuccessful. [TFLW 13]

JF presents the progress of science and its insights that emerged during the day. Charles tutored by his own passions, considers himself as a growing scientist and never ceased to be fascinated by science. The narrator intervenes many times discoursing with the reader and gives his perception towards the inexhaustible dominant growth of science in the Victorian age.

It might perhaps have been better had he shut his eyes to all but the fossil sea-urchins or devoted his life to the distribution of algae, if scientific progress is



what we are talking about; but think of Darwin, of *The Voyage of the Beagle*. *The Origin of Species* is a triumph of generalization, not specialization; and even if you could prove to me that the latter would have been better for Charles the ungifted scientist, I should still maintain the former was better for Charles the human being. [TFLW 53]

Charles's attraction and his following of Darwin's ideas becomes a symbolic aspect in the development of his character. Initially, Charles follows Darwin's ideas and uses them in his to reinforce his class prejudice as a gentleman about to marry into the commercial classes. In the course of the story he is also mocked as the 'amateur paleontologist' by the narrator as he marches with hammer and rucksack into the woods of the Undercliff. He looks for fossil tests there, but ironically he will find the psychological and sexual "test" of Sarah Woodruff. His experience with Sarah is the disturbing side of Darwin's ideas. In the same place he meets her for the second time and the narrators warns the readers in learning their attitudes and her extremely enigmatic behaviour. Yet Charles moves towards her and takes a dangerous step of extrapolations of Darwin's thought

philosophies that reduce morality to hypocrisy and duty to a straw hut in a hurricane" (99).

When Charles meets Ernestina's father to inform him about the new prospect of his non-inheritance, he feels assaulted by Mr. Freeman's offer of a place in his business, which is followed by the ending that JF rejects as falsely placid ending because

it does not allow Charles time to develop. Charles is not to sink back into an undistinguished married life, like that of a dying species. In the Darwinian framework and the tragic he must struggle toward something new.

But in the second ending that closes the text also Darwinism acts as the symbolism of Charles's life that the man is alone in the Darwinian universe.

USE OF REALISTIC EVENTS: The brief study of Stylistics manages to illustrate how deftly JF has blended the socio-cultural elements in his fiction. The brilliant rendering of the realistic events contribute to the profound and significant maturity among the characters. The



deliberate exhibition of realistic events in an effective manner acts reality in his fiction. The scenario of Lyme Bay in TFLW gives us a glimpse of history

...It is quite simply the most beautiful sea-rampart on the couth coast of England. And not only because it is, as the guidebooks say, redolent of seven hundred years of English history, because ships sailed to meet the Armada form it, because Monmouth landed beside it ... but finally because it is a superb fragment of folk-art. [TFLW 07]

Besides this, JF gives the vividness of realistic events with a fine attention to the world wars.

WORLD WARS: The phenomenon of handling history with a rational mind and emphasizing politically is well concerned with JF's persuasive portraits of the world wars. This persuasion is mainly based on the author's biographical influence. Therefore, the presentation of the world wars is a recurrent theme. JF criticizing the war brings out the pitying contempt of the war through his characters.

WORLD WAR I: JF's works reveal the influence of the war. The grotesque picture and its terror of facing it are explored by the words of the characters. In TM, this is brought out when Conchis relates Nicholas his story regarding his youth in England, companied by his Greek mother, English father and English fiancée, Lily Montgomery. Conchis goes to the First World War and reveals the evil picture and his experiences of the trenches of France and the senseless killing of the humans and how he loathed it and tried to escape from it.

'I was not alone in that shell-hole. Half in, half out of the water opposite me was a greyish mass. A German corpse, long dead, half eaten by rats. Its stomach gaped, and it lay like a woman with a still-born child beside it. And it smelt... it smelt as you can imagine. [TM 129]

This in turn forms an experience for Nicholas when he lies in his bed that night and suddenly perceives the stench of the rotting human flesh which temporarily fills the vacuum that Conchis had endured in his youth which is further companied by the swelling sounds of the songs that fill the air for some time. The story is followed every weekend when Nicholas meets Conchis in his villa and it is further revealed that German had occupied the Phraxos





during the war and Nicholas dramatically experiences the same on his return to the school at late night.

We all had the midday meal together in the kitchen, with Old Mr Reed, Grandpa, at the head of the table. I think he liked me there, to have someone to reminisce to. He'd been a Refimental Sergeant-Major in the Devoshires in the First World War, all his medals were under a glass frame, on green velvet, in the living-room. [DM 395]

Influence of the First World War is also depicted in the dress of the character.

At last I stood up, dripping, panting, and looked at her. She was about ten yards away, in an exquisitely pretty First World War summer dress. [TM 193]

WORLD WAR II: As revealed earlier in the introduction, JF began the compulsory military training, but did not participate in the combat due to the end of the Second World War. Yet the strong influence of the war and history is always visualized in his fictions. In DM, as the novel opens in 1940's when Dan in his teens and enjoying his presence in the middle of nature suddenly a warplane appears in the sky

The long combe is flooded with the frantic approach, violent machinery at full stretch, screaming in an agony of vicious fear.

Then for a few world-cleaving seconds it is over them, over the upper half of the field, only two hundred feet or so high, camouflaged dark green and black, blue-bellied, Balkan-crossed, slim, enormous, a two-engined Heinkel, real, the war real, terror and fascination

Later

The boy turns to Lewis: I saw the pilot!

And he shouts 'German! It was German!' [DM 11]

When Dan and Jane are on a tour they meet a young couple Marcia and her husband Mitch who had left the United States and by their conversation they come to know that Jane was an active member of the Anti-Vietnam Campaign at Oxford. They continue their conversation as



'He just won't admit he's certain. That's all.' He looked across at Dan. 'Europe, right? I appreciate, it's all one hell of a way away. But the way I see it it's like World War Two. How it was with you then, and the Nazis. I mean, if you don't fight them all the way, where the hell are they going to stop?'

Jane said, 'I think Hitler did announce his intention of invading Britain. I don't believe the North Vietnamese intend to cross the Pacific.'

Marcia said fiercely, ' Exactly.' [DM 565]

The plot of JF with the description of the war shows his much paid attention to the very similitude and realistic detail.

Use Of Idioms: Idiom is a form or characteristic mode of artistic expression or a variety of language used typically by a particular person, group, period or place whose meaning is not determinable from the meaning of the individual words. They are the fixed expressions which add more meaning and precision to the content explained. JF, a prolific writer adds idioms making the feelings much more recognisable. For instance

A few minutes later Maurice took the bull by the horns and was on the telephone to his son in London. [TET 176]

It came totally out of the blue. A two-way thing.' [DM 290]

I did eventually take the bull by the horns and explain to Phoebe that there were other masculine sins besides Ben's. [DM 385]

Recognition of French: JF's works show his influence of French. Having received a degree in French and the stay in France, JF has duly been acquainted to the recognition of French features effortlessly. Therefore, the conspicuous contrasts of French characteristics are revealed out by the English by their notion as depicted by JF by their characters. In 'The Cloud' of TET, this is brought out as

Paul means we confuse quite ludicrously a notion, a myth of a centralized France, ever since Versailles, and the actual contempt of the Frenchman for anything that stands in the way of his individual pleasure. [TET 263]

The contempt of French is also revealed out by the character of Breasley who stayed in Paris and still in the French settings far from the English world as

'The bitch Paris, dear boy. Know that bit of rhyme? Earl of Rochester, isn't it?
"Where man may live in direst need, but ne'er lack land to set his seed". Neat.
Says it all'. [TET 55]

In TFLW, the conversation between Mrs. Poulteney and vicar depicts JF's style of bringing out the strong reservation about the country and language when they are discussing over the topic of Miss Woodruff and the Frenchman who was her past.

'I am afraid his conduct shows he was without any Christian faith. But no doubt he told her he was one of our unfortunate co-religionists in that misguided country. [TFLW 39]

Recognition of English Features: The impact of being an Englishman is contemplated in all the fictions of JF. The obsession of English behaviour, dress, and looks etcetera is clearly seen.

Somewhere close in the trees behind him a bird gave a curious trisyllabic call, like a badly played tin flute. He glanced round, but couldn't see it. It wasn't English... [TET 10]

a slim girl of slightly less than medium height and in her early twenties; brown and gold hair and the regular features; level-eyed, rather wide eyes, and barefooted. She was unmistakably English. [TET 13]

This is culminated in DM where the English protagonist who had settled in United States, on his return to UK suffers the drastic reversal of attitude. He contrasts the English life with his earlier contemplative life as

What I've decided I like about America you were like dark glasses, I've seen so much more since you left is that they simply don't understand this awful English attachment to defeat and loss and self-negation. [DM 264]

In addition to this, in DM, the English and their mannerisms are also mocked and humoured by the use of a jest

‘As English in French Africa goes swimming towards a place where there are crocodiles. A native on the bank who speaks English cries to him. “ Turn back! Danger! Turn back at once!” The Englishman hears, he looks round, the black man cries again. But the Englishman takes no notice at all. He goes on swimming. And he is killed. The French authorities hold an inquiry – no one can understand why the victim ignored the warning. But another Englishman stands up to explain. The warning had been given in incorrect language, it would not have been understood. Ah. Then would monsieur please tell the court the correct call, in case such an unhappy event occurred again? The Englishman thinks, considers very deeply, then he says, “Would you mind awfully turning back, sir, please?” [DM 585]

In this regard Susan Strehle Klemtner in his article, *The Counterpoles of John Fowles’s Daniel Martin* says: Fowles has said that the novel emerged from his attempt to define “Englishness – what it is like to be English in the late 20th century, “and his characteristic mode of definition, like Dan’s, is by antithesis.”

INTONATION: JF who brilliantly understands the human psychology and passions brings out the depth of their feelings through the tones of speech of his characters. In this regard Sapir asserts, “Essence of language exists in the assigning of conventional voluntarily articulated sounds or of their equivalence to the diverse elements of experience [Sapir 1921:11].” There is a sound and meaning correspondence in the speech of the characters and this is of paramount importance in the study of stylistics. For instance in TM,

Chonchis: ‘You are meant to do as you choose’.

Nicholas: ‘Except ask questions’.

Chonchis: ‘Except ask questions’. [TM 166]

Hence intonation is presented through statements in the form of questions and vice versa as given below:

Statements in the form of questions: The sound or the tone in the speech of the characters is backed by their situational contexts and are changed in their manner of speech and the statements are expressed in the form of questions such as

- Then I'll show you where you are? [TET13]
- You were expecting me? [TET 13]
- David Williams? [TET 13]
- Your wife? [TET 13]

Questions in the form of statements: Similar to the above case due to the context, the speech sound of the character undergoes a variation the interrogated statement appears in the form of an assertive statement such as

In spite of what they do to thieves there? [TET 162]

'I'm a highly principled lady Marxist? [DM 546]

This sort of variation in the tone is also based on the speculation and the curiosity of the speaker. This can be substantiated by the conversation of Ernestina and Charles in TFLW where they visualize a dark figure and later discover that she was the French lieutenant's woman,

'But I'm intrigued. Who is this French lieutenant?'

'A man she is said to have...'

'Fallen in love with?'

'Worse than that'.

'And he abandoned her? There is a child?'

'No. I think no child. It is all gossip'. [TFLW 15]



Hierarchical Behaviour: A remarkable difference is noticed in the heterogeneous collection of people of different social status in the fiction of JF. Based on the social set-up, JF individualises their characters by a deliberate contrived disorder in their normal habits and attitudes and these characters behave according to their professional bias. The genteel behaviour of the upper class is affected by the lower class. In TFLW, the behaviour of Sarah is exemplified because of her actions and she changes the life of Charles utilizing his good and sympathetic nature. She deserts him [in the second ending] with the help of his exaggerated kindness and courtesy. In 'The Cloud' of TET, the rascality of a human is portrayed in the form of a thief who abruptly disturbs the narrator at night and ingeniously ties him up and ruins the narrator's work, leaving him in a state of despair. Hence JF with supreme efficiency depicts in his fiction, the gallery of individuals representing different professional and social strata and constructs the incidents with vigour and brightness based on the socio-cultural elements prevailing during the opted period of the fiction.

A close examination of JF's fictions depicts how the aspects of socio-linguistic and socio-cultural features are bounded to give the correlation between the concepts and the contexts explained through the sentences. Society influences the norms of the characters and acts as a stimulating factor to the social behaviour. Hence the society is reflected in the literary piece. Therefore the socio-cultural structure of the period that the author depicts is captured in his literary work. With his brilliant narrative technique, JF has portrayed the realistic movements blending the realistic places and realistic events in his fiction. A short and sharp picture of the social contextual influence is revealed in the presentation of socio-cultural and linguistic perspective in the fiction of JF.

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